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Christopher Hogwood, *Artistic Director*

173rd Season

1987-88

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Christopher
HOGWOOD

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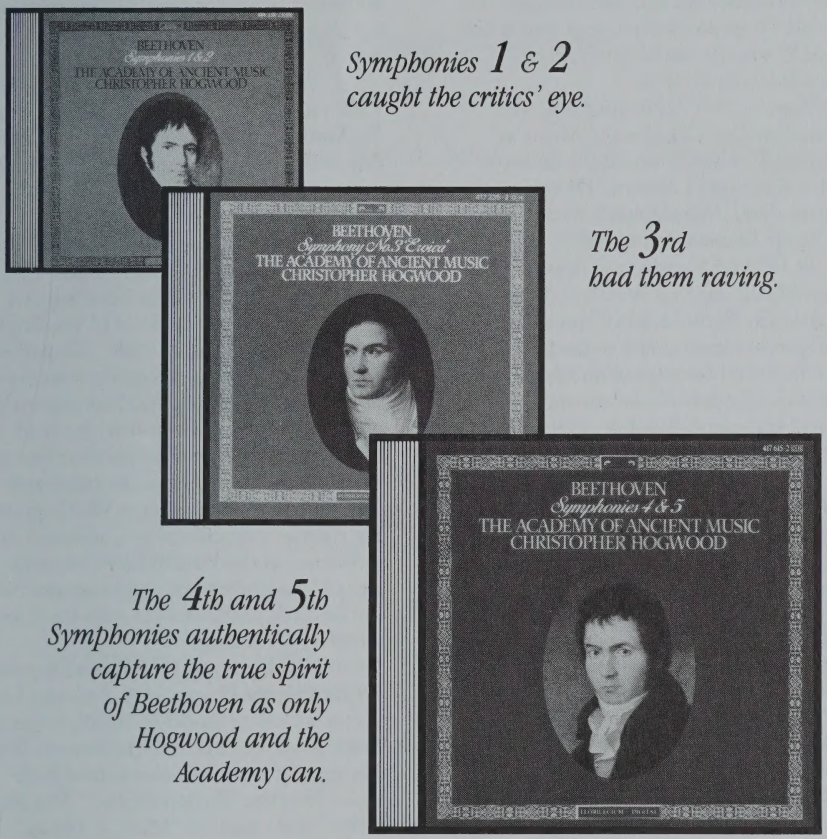

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CHRISTOPHER HOGWOOD
Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records. On July 1 of 1986, he became Artistic Director of the Handel & Haydn Society, and recently extended his contract through 1991; Mr. Hogwood will serve as conductor for H & H when it begins recording for London Records in 1988.

Born in 1941 in Nottingham, Mr. Hogwood studied Classics and Music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. Most recently Mr. Hogwood has been appointed Director of Music of the St. Paul Chamber Orchestra, commencing September 1988. He will be part of a three man Artistic Commission, including Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has made major contributions as both scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music and has been a successful and popular broadcaster on the widest range of musical topics.

JEFFREY RINK
Assistant Conductor

Assistant H & H Conductor Jeffrey Rink is equally at home with orchestra or chorus having spent much time in the study and performance of both bodies of repertoire. Mr. Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the Washington Post to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for." While still in Washington, Mr. Rink was appointed as Conductor in Residence of the Washington Conservatory of Music where he taught conducting and directed performances with the Conservatory Orchestra.

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the "Boston Globe," "The New Yorker" and London's "Musical Times," and has directed performances of Brahms' "Requiem" and Beethoven's Ninth Symphony. He will make his Symphony Hall debut in December when he conducts H & H in Handel's "Messiah."

In addition to his work with H & H, Mr. Rink conducts the New England Conservatory Summer Orchestra.

HANDEL & HAYDN SOCIETY

H&H

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-THIRD SEASON, 1987-88

Tuesday, October 27, at 8:00 pm
Friday, October 30, at 8:00 pm

SYMPHONY HALL BOSTON

Christopher Hogwood, *Conducting*

.....

MOZART — *Gran Partita: Serenade in B flat Major, (KV 361)*

Largo-Molto Allegro
Menuetto
Adagio
Menuetto
Romance
Tema con Variazioni
Finale: Molto Allegro

The Amadeus Winds

Thomas Derrah, *narrator*

Readings selected by Robert Scott from Mozart's letters.

INTERMISSION

MOZART — *Requiem, (KV 626)*
Edited by C.R.F. Maunder

Sylvia McNair, *soprano*
Catherine Robbin, *mezzo soprano*
Jon Garrison, *tenor*
David Evitts, *baritone*

Opening night is sponsored by a generous grant from

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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

W.A. MOZART (1783–84)

Gran Partita for Thirteen Instruments in B♭ Major, K. 361/370a

Notes by Stephen Parkany

.....

A charming bit of Mozartian apocrypha runs that he had the *Gran Partita* played at his own wedding reception in 1782—when he might not even have composed it yet. But the authentic reports do at least as much gushing. An avid musical amateur, J.F. Schink, wrote of the "excellent and sublime" effect the *Partita* made in a 1784 Vienna concert by the great clarinettist Anton Stadler. Mozart was then twenty-eight, and riding the crest of a wave: for awhile he was the richest, trendiest musician in Vienna.

Stadler's concert notice gave star billing to this "great wind piece of a very special kind"—no hyperbole but plain fact, for the *Gran Partita* is the largest piece of chamber music Mozart ever wrote. Its unique "wind-octet-plus-five" starts with the Viennese nobleman's usual "dinner orchestra" of oboes, clarinets, French horns, and bassoons (in pairs), then adds: two more horns, a pair of "basset horns" (really just bigger clarinets, with a deeper range); and the double bass (breaking up the "purity" of an all-wind group, but lending it a secure foundation—and a few delightful pizzicati). Then, instead of choosing among the various Classical formal structures, "sonata-form," theme-and-variations, minuet, rondo, and so on, Mozart includes them all. He produces an expansive mega-Serenade with seven movements, rather than the usual four or five.

And yet "monumental" would hardly befit the disarming serenity and aplomb of this music. (Even the title *Gran Partita* was an early publisher's addition: Mozart himself merely used the customary *Serenade*.) One can indulge oneself, as the work unfolds, with endless culinary metaphors of fresh ingredients, spices, and ever-surprising blends—particularly the daring contrasts and minglings of the oboes with the mellower clarinets.

One comes even nearer the mark to hear the music in more intimate, vocal terms. "At each instrument sat a master," reported Mozart's admirer Schink. These masters usually labored in playing arrangements of the latest operatic hits—in lyrical impersonations of the characters, as it were. The *Gran Partita*, in turn, is case in Mozart's most subtle operatic vein. Thus the melody of the exquisite third-movement *Adagio* unfolds over a warm pulsation, in deeply-considered phrases traded between the solo oboe and clarinet. The entire brief movement becomes a series of revelatory acts: music that teases, releases—and gives every instrument a vital personality. (One of the better melodramatic strokes in Peter Shaffer's recent *Amadeus* comes when Salieri overhears this movement; it enchants him, even as it infects him green with envy.)

For Schink, Mozart offered "something more than ear-tickling, namely nourishment for the soul." He praised Stadler's clarinet playing similarly:

> ...Thy instrument has so soft and so lovely a tone that nobody can resist it who has a heart, and I have one, dear Virtuoso; let me thank thee!

So writing, this first of Mozart's great listeners echoed the tones in which he praised Mozart's singers themselves:

> ...they did not merely gurgle, but spoke.

(Notes continued on page 5)

HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-THIRD SEASON, 1987-88

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W. A. MOZART *Requiem, KV626* *(edited by C.R.F. Maunder)*

.....

I. Introitus
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi redetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

I. Introitus
Lord, grant them eternal rest,
and let the perpetual light shine upon them.
Thou shalt have praise in Zion, oh God,
and homage shall be paid to Thee in Jerusalem.
Hear my prayer.
All flesh shall come before Thee.
Lord, grant them eternal rest,
and let the perpetual light shine upon them.

II. Kyrie eleison
Kyrie eleison;
Christe eleison.

II. Kyrie eleison
Lord, have mercy upon us;
Christ, have mercy upon us.

III. Sequenz
Dies irae, dies illa
solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus
cuncta stricte discussurus.

III. Sequenz
This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there shall be
when the judge shall come
to weigh everything strictly.

Tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante tronum.
Mors stupebit et natura,
cum resurget creatura
judicanti responsura.
Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus,
quem patronum rogaturus
cum vix justus sit sicurus?

The trumpet, scattering its awful sound
across the graves of all lands,
summons all before the throne.
Death and nature shall be stunned
when mankind arises
to render account before the judge.
The written book shall be brought
in which all is contained
whereby the world shall be judged.
When the judge takes his seat
all that is hidden shall appear,
nothing will remain unavenged.
What shall I, a wretch, say then?
To which protector shall I appeal
when even the just man is barely safe?

Rex tremendae majestatis
qui salvandos salvas gratis
salva me, fons pietatis.

King of awful majesty,
who freely savest those worthy of salvation,
save me, fount of pity.

Recordare, Jesu pie,
quod sum causa tuae vitae,
ne me perdas illa die.
Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Remember, gentle Jesus,
that I am the reason for Thy time on earth,
do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.

Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.

Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perrenni cremer igne.
Inter oves locum praesta
et ab hoedis me sequestra,
statuens in parte dextra.

Confutatis maledictis.
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa
qua tesurget ex favilla
judicandus homo reus;
huic ergo parce Deus.
Pie Jesu, Domine,
dona eis requiem.

Amen.

I groan, like the sinner that I am,
guilt reddens my face,
Oh God, spare the supplicant.

Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.

My prayers are unworthy,
but thou, good one, in pity
let me not burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.
Bowed down in supplication I beg Thee,
my heart as though ground to ashes:
help me in my last hour.

Oh this day full of tears
when from the ashes arises
guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest.

Amen.

IV. Offertorium

Domine Jesu Christe, rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus,
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

IV. Offertorium

Lord Jesus Christ, king of glory,
deliver the souls of the faithful departed
from the pains of hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as Thou didst promise Abraham
and his seed.

Lord, in praise we offer to Thee
sacrifices and prayers,
do Thou receive them for the souls of those
whom we remember this day:
Lord, make them pass
from death to life,
as Thou didst promise Abraham
and his seed.

V. Agnus Dei
Agnus Dei, qui tollis peccata mundi,

dona eis requiem.
Agnus Die, qui tollis peccata mundi,

dona eis requiem sempiternam.

V. Agnus Dei
Lamb of God, that takest away the sins
of the world,
grant them rest.
Lamb of God, that takest away the sins
of the world,
grant them eternal rest,

VI. Communio
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Cum sanctis tuis in aeternam,
quai pius es.

VI. Communio
May eternal light shine upon them, O Lord
with Thy saints forever,
for Thou art good.
Lord, grant them eternal rest,
and let the perpetual light sine upon them.

With Thy saints forever,
for Thou art good.

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W.A. MOZART (1756–91)

Missa da Requiem in D minor, K. 626 (1791, unfinished); new performing edition by Richard Maunder (1981).

.....

Reading Mozart's letters from his final year does much to dispel the portrait of a poor has-been, slowly being poisoned by Salieri and obsessed by the notorious secret commission for a *Requiem* Mass. Instead we meet a decent man, deeply attracted to his wife. To Constanze, he shows an attractive *joie de vivre*:

> But what do I see? What do I smell? Why, here is Don Primus [his valet] with the cutlets! Che gusto!

And much more, more ribald than this. Yet elsewhere his tone reflects the frantic pace of his life:

> I mean to take a long rest in your arms; and indeed I shall need it, for this mental worry and anxiety and all the running about connected with it are really exhausting me.

At least in 1791 Mozart *had* work. After several lean years, it was a heady professional recovery, highlighted by the acclaimed first runs of both *La Clemenze di Tito* and *The Magic Flute* in September. Then the anxious tones faded away, and Mozart buckled down to finish the *Requiem*. He probably suspected the patron's sleazy plan to pass the work off as his own, but there was a handsome fee—and a larger purpose, for Mozart was angling for a church *Kapellmeister*'s position, and the steady "income base" it would bring. Anonymous or not, the *Requiem* would further his church experience.

For his first large sacred work in many years, Mozart frankly borrowed ideas from the fine 1771 *Requiem* by Michael Haydn, such as the soprano's plainchant tune at "Te decet hymnus" in the first movement. New features he adopted include the dramatic cadence of the "Kyrie" fugue—its crunching, pregnant pause taken from the first piece in Bach's *Art of Fugue*; and most of all the dark-toned orchestration using his favorite "basset horns"—a new shade of funereal vestments.

Mozart's own end on December 5 was almost incidental: an ordinary, sudden, and rapid "miliary" (spotted) fever, with no poison (and no less horrible for that). The role of Mozart's stress and overwork we can not know. We do know that Mozart left the *Requiem* unfinished, though with the Introit and "Kyrie" completely orchestrated, and much of the rest in detailed draft. The "Sanctus," "Benedictus," and "Agnus Dei" texts are lacking completely, while the dire "Lachrymosa" breaks off midway. There is also a brief start for an "Amen" fugue, turning the "Requiem" tune upside-down, to follow the "Lachrymosa."

New research led by Harvard's Christoph Wolff has clarified how Mozart's mediocre student Sussmayr co-ordinated a group of composers that completed this torso. This is the commonly-known version. For all its familiarity, many dull or just clumsy things about the completion disfigure the work as a whole. Many have been dissatisfied with it ever since; some have made new completions—the most recent and impressive by Richard Maunder of Cambridge University, who:

- preserves all that is authentically Mozart's;
- "cleans up" the orchestration of the rest;
- completes the "Amen" fugue and writes a new ending for the "Lachrymosa," carefully following models from other Mozart works (just as Mozart himself often did);
- simply drops Sussmayr's "Sanctus" and "Benedictus," arguing that they clearly are inferior to Mozart's standard; and retains (but revises) the "Agnus Dei" as stemming more credibly from ideas of Mozart's own.

As in the restoration of a great painting, Maunder's work refreshes what so many of us have grown up thinking of as a great, but flawed, masterpiece. He reveals it to be as vivid as its partner *The Magic Flute*: newly unveiled in the stronger tones its creator envisioned.

Stephen Parkany is Assistant Professor of Music at Amherst College.

SOLOISTS

SYLVIA McNAIR, *soprano*

Since winning the 1982 National Metropolitan Opera auditions, Sylvia McNair has appeared with numerous orchestras and opera companies including the San Francisco Symphony, the National Symphony, the Boston Symphony, the Deutsche Oper Berlin and the Netherlands Opera. Her first record, a Telarc recording of Poulenc's "Gloria" with the Atlanta Symphony under Robert Shaw, received a Grammy nomination. Last year Ms. McNair appeared with the Handel & Haydn Society in Haydn's "Lord Nelson Mass."

CATHERINE ROBBIN, *mezzo soprano*

Well known for her interpretations of baroque oratorio, Catherine Robbin first came to world-wide attention when she won awards at the International Vocal competitions of Paris and Geneva. She was also the 1979 Gold Award winner at the Benson & Hedges International Competition in Great Britain. In addition to singing Mozart's "Requiem" with the Handel & Haydn Society she will also sing the work with the National Symphony later this year. She has recorded Handel's "Messiah" with John Eliot Gardiner and the English Baroque Soloists on Philips Records.

JON GARRISON, *tenor*

Jon Garrison made his Metropolitan Opera debut in 1975, and has since appeared with the Boston Symphony, Philadelphia Orchestra and the New York Philharmonic. In addition he has sung major roles with the opera companies of New York City, Santa Fe, Houston, Miami, and Pittsburgh. His many honors include being personally chosen by Zubin Mehta as a soloist with the New York Philharmonic in the Gala Concert celebrating Carnegie Hall's Ninetieth Anniversary. He has recorded the Evangelist in the "St. Matthe Passion" under Raymond Leppard for EMI Records. Last year Mr. Garrison joined the Handel & Haydn Society for Stravinsky's "Pulcinella."

DAVID EVITTS, *baritone*

David Evitts enjoys a career as both orchestral and operatic soloist. In addition to singing with the Handel & Haydn Society for its season opener, he will also appear at the opening of the National Symphony Orchestra's season under the direction of Mstislav Rostropovich. Evitts has appeared with the Boston Symphony and the Los Angeles Philharmonic, and performs regularly with the Colorado Opera Festival and the Lyric Opera of Kansas. He has recorded "Messiah" with the Handel & Haydn Society under Thomas Dunn for Sine Qua Non. He appeared with the H & H for last year's "Messiah" under the direction of David Hoose.

THE AMADEUS WINDS

Formed in 1983 to perform wind serenades and divertimenti of Mozart & Haydn on period instruments, the Amadeus winds tour extensively throughout the United States and Canada. The members of the group are leading American specialists in early woodwind performance and hold principal chairs in musical organizations such as the Smithsonian Chamber Orchestra, Boston Early Music Festival Orchestra and Holland's Orchestra of the Eighteenth Century. This marks the second collaboration between the Amadeus Winds and the Handel & Haydn Society under Christopher Hogwood; last year the group performed the Haydn Symphony 104 with H & H.

THOMAS DERRAH, *narrator*

A member of the American Repertory Theatre since 1980, Thomas Derrah has appeared in over thirty five ART productions. He has toured extensively with the company across the United States and Canada, and has performed at international festivals in England, Scotland, Italy, France, Yugoslavia and Israel. Mr. Derrah has also performed at the Yale Rep, the Goodman Theatre, the Williamstown Theatre Festival, Castle Hill, and the Lenox Arts Center/Music Theatre Group. His radio and television work has been broadcast locally, nationally and abroad.

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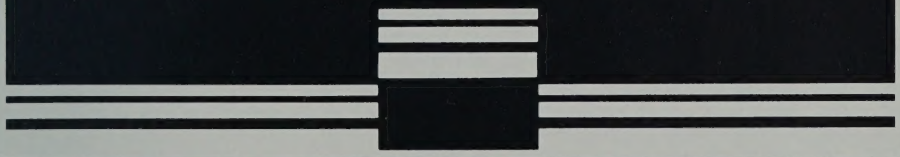

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